

DESIGN

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WE LEARN to solve our problems in design by seeing how other peoples have met theirs. Nothing helps more in understanding Art than to go back to the beginnings, particularly in the problems of modern decorative art. For as it is generally understood by serious students of design the art of the most primitive peoples has been a most significant factor in the search for simplicity of form suggested in the contemporary arts of our time, both in the field of the Fine Arts and the decorative Arts. For this reason, then, we are presenting thru DESIGN in this and other forthcoming numbers some expressions of the earliest decorative arts with a hope that these will help materially, not only as sources of inspiration for the decorator through their rare vitality and interest, but as a means of reminding us of the force of simple contours, unbroken masses and a certain point of view in attack, all too often lacking in the much more civilized though less creative artists of later times.

In this number, pages 196, 197, 198, 199 and 200 are drawings made from the very first decorative artists on record, the first mural painter, the Cro-Magnon man who is commonly known as the cave man. In his grottoes some of which we may still see today in the Dordogne district of Southern France and in Northern Spain he has left us testimony of his creative skill in some of the most beautifully simple line carvings in stone and painting made on the walls from animals with which he was familiar. In some cases human figures in interesting naïveté and spirit are included with groups particularly dynamic and suggestive to the student of decoration.

What more suitable manner of interpreting animal forms for flat decorations have we been able to contribute? The Japanese, whose prints we have learned to enjoy to a great degree, have of a manner quite similar in simplicity and dignity, yet when we realize that the cave men, whose artistic aptitudes we have learned, far out-balanced his other mental faculties, was at work in his cavernous studios at least forty thousand years ago, we shall have to admit that he was our first teacher of decorative design, our first painter of murals. And since his day and particularly in the recent low water mark in our art history, the nineteenth century, how many walls have been mistreated with pictorial, superficially understood decorations which in no way can compare with the intelligent paintings of the cave men?

The average student of art does not see the beauty in a

simple expressive contour line. As he expresses contours in his work, they are usually meaningless things. Simple unbroken masses are the products of an artistic mind, well experienced eye, and discrimination. The problem for the designer today with all his new resources and materials at hand is to develop a judgment and taste that will enable him to fashion a utensil which will approximate in dignity the grace of an Alaskan Indian ladle or decorative motifs for a flat surface as suitable as are those figures of the cave man or decorative sculpture as restrained and significant in line and form as the carved fetishes of the primitive African negro.

Going back to the beginning of things always helps, particularly in the case of art for it is then, at the start, when art is so intimately associated with life and its vital activities that we have the most powerful expressions of beauty. Art as we so often think of it, if such a thing can be called art, is more or less divorced from the essentials of life, the big feelings and emotions, and is something to talk about, to study, to indulge in and to be amused by, but not to be lived nor to become an important factor in our lives. There has always seemed to be two movements in any period or cycle. The first is when man is intensely

concerned with putting his ideas of beauty into the things he makes. His skill in simply handling materials is reasonably well developed but he demands more than mere handling materials; he must express his joy, his ideals in his work. And the piece of work is closely allied to his life. Then as technical skill proceeds and becomes the center of interest and he finds how well he can produce superficial beauty through certain rules there is an urge to allow this quality to divorce itself from the whole and therefore it can no longer be as important. It is a more or less trivial thing that can be dispensed with. It becomes lacking in vitality and ability to function so we have everywhere innumerable examples of pictures painted for no good reason—decorations applied with no meaning whatever so they contribute nothing to the whole nor to producing that "aesthetic ecstasy" we demand from art.

It is our sincere hope that readers of DESIGN whether designers, craftsmen or teachers will always be interested in keeping design always the strong creative side of art rather than to allow it to be thought of as mere "applied decoration" without a real relationship to the whole or to life.

Felix Payant.



Kutahia Plate

DESIGN

EASTERN CRAFTS FROM A DESIGNER'S VIEWPOINT

Design in Small Objects

Floy K. Hanson



Two pieces of Rangoon lacquer, red, black and green. The larger piece has fitted compartments like little trays. An old Indian tray of hammered brass, beautifully designed and finished.

"Art and religion are two roads by which men escape from circumstances to ecstasy." And if, by good fortune, both roads merge into one, men escape from a slave's world of triviality into a freeman's world of reality. From such a happy union of artistic and religious thought masterpieces are born. It is that perfect fusion of the spiritual and aesthetic that flames in the universal appeal of the Parthenon's fragments, of the radiant Taj Mahal, of the Great Buddha of Kamakura, of soul-stirring Chartres. In all of these master records of man's profoundest thought, the artist's religious vision has glorified his technique.

In the days of her most powerful art expression, such as Europe knew in her Great Awakening, religion and art joined forces to manifest the stirring thought of the day. Similar conditions were known to India under Moghul rule. China before Manchu domination, and Japan under the keen rivalries of the Shogunate, used their two greatest forces, art and religion, to stimulate ever rising ideals of beauty. Then, laurels and purse were bestowed on him whose conception was finest. High standards and mass production were not rated the same socially. In that day, if a whole family spent its talent to produce one small bit of perfection, either in ivory or lacquer, the rich overlord made no complaint *unless* the work lacked *quality*. In those uncivilized(?) times men of affairs felt no shame either in knowing how to judge of beauty or in being able to produce it. And so, art standards were high, since he who could not fashion beauty could be its judge, at least!

Parallel with the most splendid architectural development of the East, small objects, necessary to the daily life of those beauty-loving people, flowered into matchless loveliness. The artists who made those small objects for domestic and religious uses, expressed ideas as great in their limited compass as did the builders and weavers of the day who lavished their emotional fervor on temples, palaces, and tombs. One has only to study some of the so-called minor arts to discover how they stand victorious against the

grilling tests applied to major arts. Examine the restraint and symbolism of old fans, the strength and design of Japanese *inro* and *tsuba*, the richness and smoothness of fine lacquer, the exquisite coloring and finish of embroideries and brocades. See with what careless freedom their designs have been spotted; color and accent, mass and rest-spaces how well calculated to ensure to the completed work the look of having done itself!

In the East, especially where western thought has not yet begun to disturb greatly the native modes of life, one is continually delighted with the simple beauty of many small objects. The little oar-shaped spoons of Kashmir are charming, their delicacy and simplicity a pleasing contrast to the handsome heavy cobra spoons of the south. Custom and religion have fixed certain shapes and decorations for many of the vessels used in cooking and ceremonial. Lamps for temples, jewelry, clothing, are expressions of age-old tradition. Certain colors are sacred; all colors are used with a definite meaning. In Kashmir where both Hindus and Mohammedans are numerous, one soon learns to read something of the strong emotional thought of those intensely religious peoples as one notes the marked differences in their dress and manners. On the banks of their ancient Jhalum one is fascinated by graceful native women scrubbing their great vessels daily until they gleam like mirrors. Religion and art have fashioned these fine contours of brass for the Hindus, and has proscribed equally lovely copper shapes for the Mohammedans.

India, China, and Japan afford many examples of fine craftsmanship in small objects, easily accessible for study. Those small oil lamps of India, made in many variations of a general type, are an endless delight to students of design who visit the temples and museums. There too, may be studied the splendid dancing figures, both large and small, of the god Siva, lightly poised on one foot before a symbolic "wheel of fire." Siva's finer interpretations show a figure pulsing with life—sustaining the universe by the rhythmic

power of his dance. There are betel-nut scissors, slender of shaft, modeled like weird animals or graceful women, reminding one of those spirited figure-heads at the prows of ancient sailing vessels. There are shapely pieces of papier maché with gold grounds thickly starred with brilliant flowers painted like exquisite miniatures, yet breathing the



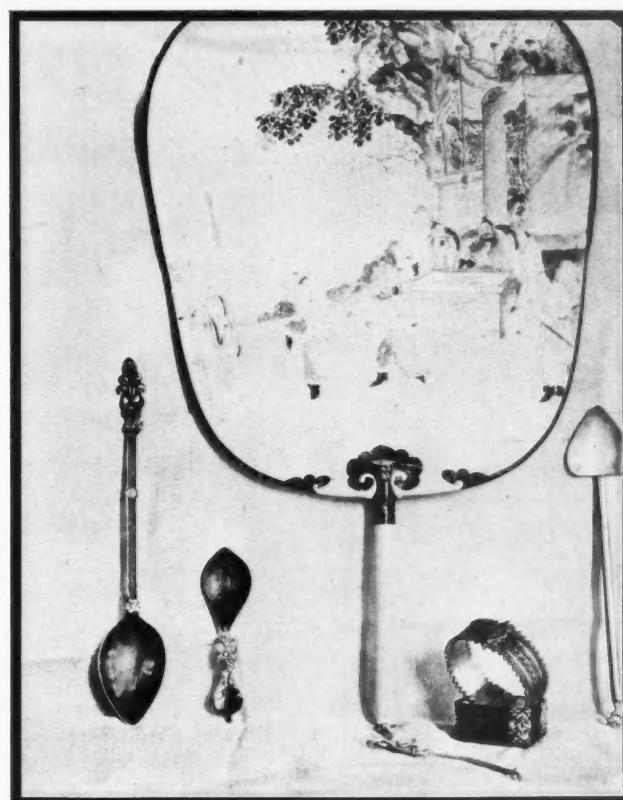
Embroidered Turkish towel end for background. Small Indian lamp and animal lock in front. An interesting old iron "tsuba" at the right.

spaciousness of wide Moghul gardens. In all of these small bits of master-craftsmanship one responds to the same completeness of movement, the same rhythmic contour, the same subordination of beautiful detail to the finished whole, feels the same perfection of color, the same compelling emotional reaction, the same intelligent satisfaction. Can a great building offer more?

Ingenuity and beauty are twins not often found in modern western craftsmanship. The eastern artist delights in using his wits, an amusement that our American time clock would soon put an end to. For example, a lock is a lock in the good old U. S. A. Not so in China and India. There a lock must be more than a mere safety device; it must be beautiful and entertaining as well. It may be a very personal possession too, close kin to one's jewels and most intimate household belongings. In shape and decoration it may reflect the taste and station of its owner, perhaps bearing his crest or some emblematic pattern dear to his heart. One never ceases to admire the variety of ways in which a lock can assume the guise of a small animal. The tail, the feet, the tongue play important roles in producing security,—amusing and skillful at the same time. Not infrequently a lock may be partly of puzzle construction, hiding a secret known only to its master. Not half of the fascinating beasts that Indian locksmiths can conjure up

were known to Father Noah's sheltering ark. From their clever heads and magic fingers wild animals gallop into being, combining strength and beauty in every vital line of their brass and copper anatomies. Often one recognizes their genus but never the particular species of the creature so cunningly portrayed. A wild boar? Yes, but quite unlike any that mortal eye has chased in deep forests. A prancing steed? None familiar to any sportsman, and yet the gay creature with his strange coat becomingly patterned would certainly be welcomed into the best pedigreed animal society.

How does all this apply to the lives and needs of American designers? We know that a large proportion of the eastern peoples are beauty lovers and beauty producers. Have they found an infallible talisman that we grope for still? We endow art schools, museums, and lecture courses for students only to find that those countries possessing no such costly organization produce more artists. We complain that our support is not repaid because so few artists of taste and power are schooled to judge unhesitatingly and to produce independently without an eye on the weather-vane. Perhaps our education has begun at the wrong end. Because of our wish to acquire speedily a facile technique, we may have lost sight of ideas and ideals. Put the thought



Lovely old Chinese paper fan, bamboo frame, ivory handle. Indian spoons and silver bracelet.

first, the technique will be found to express it. Make painting, drawing, modeling servants to your thought. Keep in mind that no one can have ideas of *his very own* to express without observation, analysis, reflection, constant study. Too often we forget that a self-cultivated soul comes, like the Kingdom of Heaven, "by observation"—without which observation neither artist nor angel was ever produced. We



Thibetan pot worked out in two metals, brass and silver. Two Kashmiri lacquer boxes, gold ground and brilliant flowers. Small silver opium case, Chinese, showing interesting symbolism in the raised pattern, a lovely old piece.

sometimes forget that self-disciplined thinkers are worth quite as much in the field of art as elsewhere,—and that a disciplined mind can be built only by its owner.

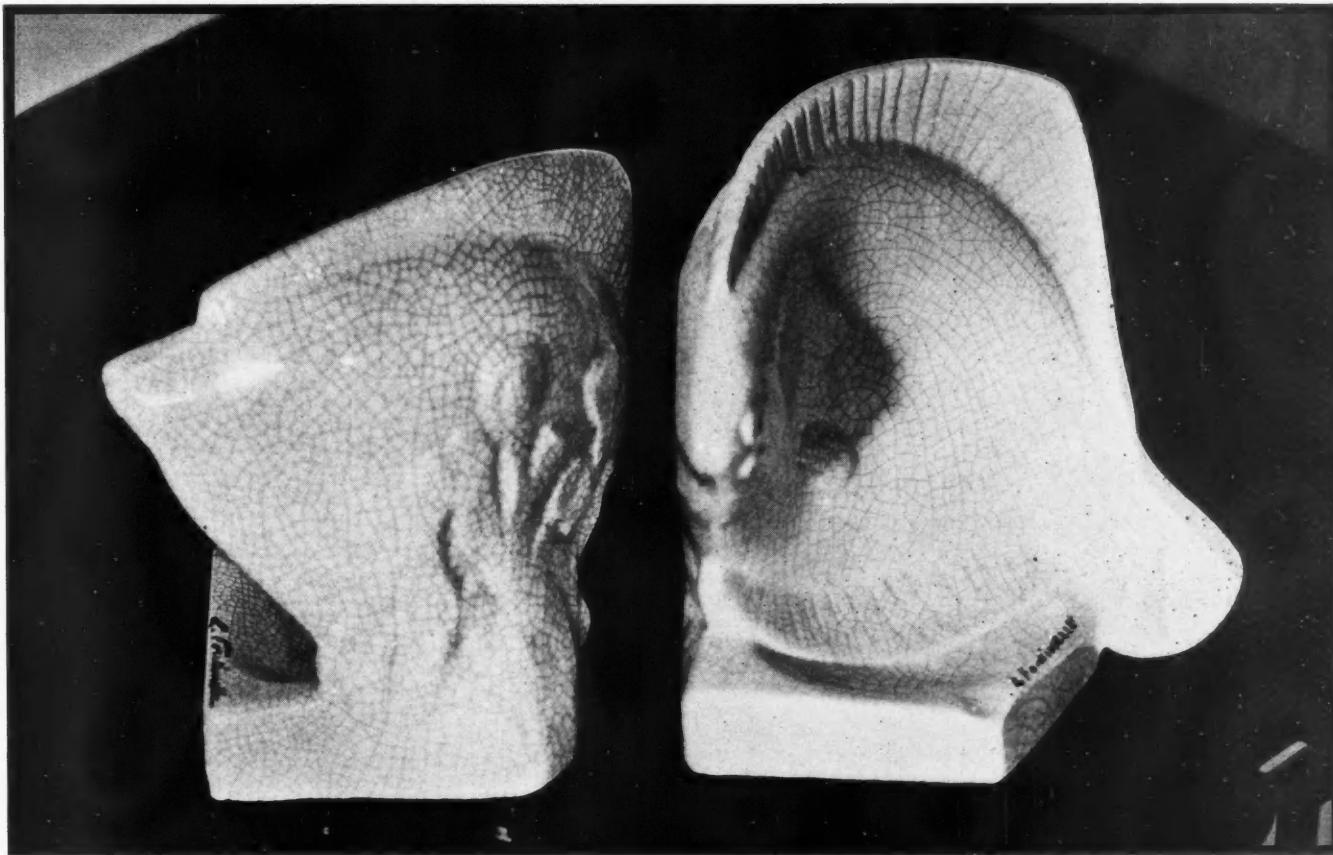
Is a bowl to be designed? Shape into it a new beauty born of your religious desire to serve another's personal need. Dream new glazes, richer and finer than any you have been able to achieve before. Love your medium, study its friendly beauties. Fly from the common-place shape and glaze as you would shun contagion. Learn simpler methods of revealing fine thought. Play understandingly with your tools. Study the best accomplishment of others. Fill your mind with beautiful stories, poems, music. Set yourself the frequent exercise (more fun than any game!) of translating a square design into a circular shape. Use

the motif of a field pattern to construct a border. Fit the border to a definite pottery shape. "Make believe" you have been commissioned to model an imaginary animal for a lock, a knocker, a handle. Make the creature real to yourself. Christen him with an appropriate name. Describe him graphically in twenty written words. Compare your creation with the best available photographic examples done by other artists.

And finally, let every piece of craftsmanship be the very best of which you are capable, suited to its purpose, beautiful in construction, interesting in idea. A constant searching for true ways to reflect honesty, beauty, and service may be your "two roads leading to ecstasy"—your art and religion.



The crackled cream white finish of these pieces gives a final logical touch to their classic simplicity of form.



The combination of book end, ash tray and decorative piece seems almost too much economy of purpose to even the versatile designer but in these fish forms by Fortinelle it is accomplished with no straining after effects.

**CERAMICS ADAPT NEW EXPRESSIONS FOR EVERYDAY USE.
POTTERY IN UNUSUAL DESIGNS. MATERIAL DICTATES FORM.**

Blanche Naylor

NO MORE masquerades" might be the motto of the modern school in ceramic design. No longer does pottery pretend to be wood, metal or some unrelated composition, thereby accepting the limitations of such materials. Rather it stands forth proudly for what it is, the product of the potter's wheel, the translation of devitalized clay into vigorous form, the realization of the designer's dream. This new conception of being true to one's material and to the tools with which it must be manipulated is responsible for much of the obviously improved work issuing from both foreign and domestic kilns these days. A time worn but often neglected maxim is that there must be harmony not only between the material of which an object is made and the form into which it is moulded, but also between the finished object and the use to which it is put. The choosing of appropriate stuffs for the forms which are desired, or the dictation of form by material is a first principle of design, but one which has frequently been overlooked and ignored.

In modern work in pottery, both for table services and for purely decorative pieces, this standard is being faithfully followed, and no more do we see the former plentitude of tortured forms into which the clay seems to fall in lines of agony. This does not mean that any of the three branches of realistic, conventional and abstract design are being cast

away, but rather that all are being followed to their absolute and ultimate logical conclusion. In applied design the use of "occult" balance, or that which is not of precise symmetry, but rather of contrasting placement of motif, is being used to a greater extent than ever before, while in the shapes of objects the more strictly symmetrical seems to find itself predominant. In all of the various phases rhythm, or the repetition of lines or motifs running in a given direction, upward, outward, downward, sidewise, diagonally, angularly, is given full play, and the implicit feeling of movement and vitality which is present in almost all of the newest work, is one of the most striking and attractive features. Dynamic and oftentimes mechanistic motifs are used to excellent effect, and the utilization of the patterns offered by the machine, by industrial work, and by the teeming practicality of everyday life are indicative of the change which has come over the modern's view of art. The illustrations show several pieces of pottery which are based on somewhat mechanistic motifs evolved from the sheer contrasts to which manufacturing forces are naturally adapted. There is about them, consequently, a definite feeling of motion, of vitality, of progression, which cannot be found in any of the static work of the past.

Colors have in pottery making come to be flatter, more uniform, or in shadowed effects of the same general shade,



The contrasting curves and straight lines on these dynamic bits are inspired by industrial machinery.

rather than in finishes evolved simply for the purpose of gaining a surprising or startling garnishness. One general tone is chosen for the dominant note, and the contrasts are achieved mainly by set-backs, tiers, changing planes, and massed forms rather than by crude combinations of discordant hues. When a grouping of dissonant color tones is to be used for best effect, as in the realistic bits of portraiture or characterization in heads or figures, the method is sub-

dued to the material here also, and the result proves the value of such restraint.

The restrictions which for such a long time governed pure design have been discarded, making way for the new freedom which advocates the exercises of restraint in handling its difficult media, but forces no stupid rules upon the worker. The three basic principles of unity in design, harmony, balance and rhythm, are more emphatically ex-

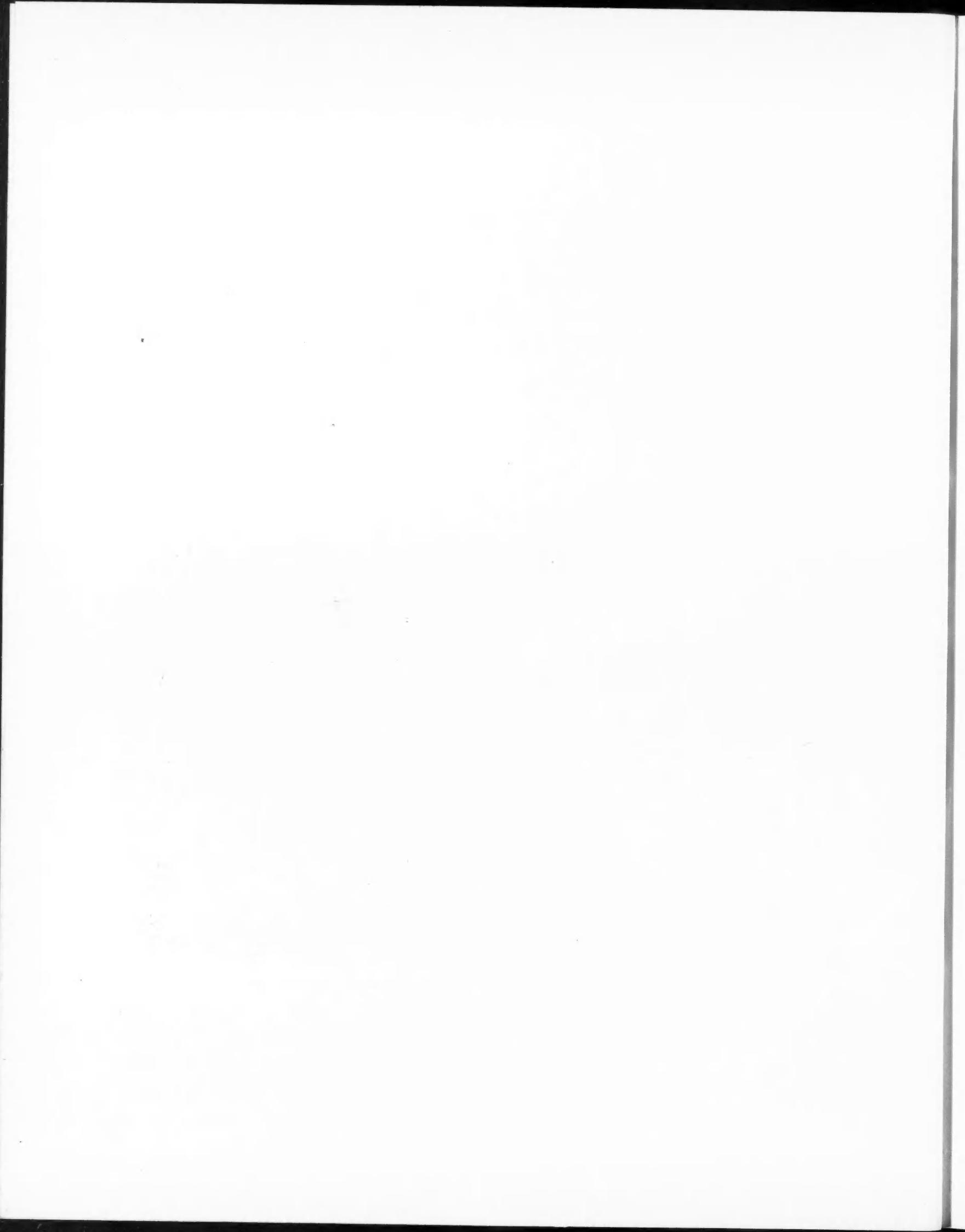


Courtesy American Museum of Natural History

MAYAN PAINTED SCULPTURES
FROM THE TEMPLE OF JAGUARS, CHICHEN, ITZA

MARCH, 1930
SUPPLEMENT TO
DESIGN

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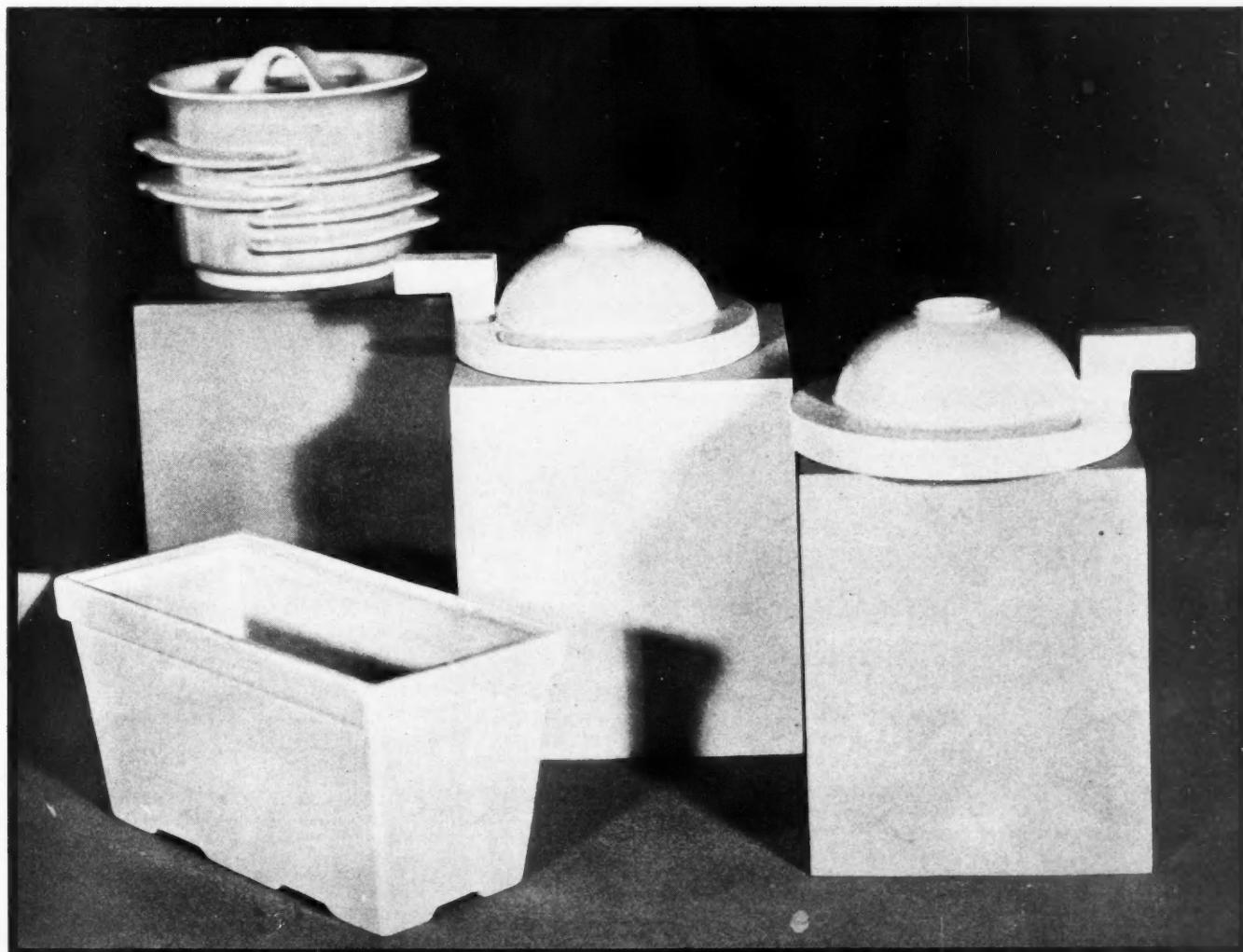


emplified in much of the modern work. The past has ever produced such definitely independent manners in design. Each period has been more or less welded with the next epoch, and the treatment, or decorative mode popular in one era has carried over into the next with a few changes. The modern movement, however, has brought complete emancipation from the old-time standards, although essential tradition has carried with it suggestions for incorporation into the new style. The finest features of Etrurian, Egyptian, Greek and Chinese types of design through many years have contributed ideas to the modern work, without the accompanying disadvantages which characterized the older bits. Classic simplicity added to chaste conceptions of original form and final decore, pure line combined with pure color, and an appreciation of the limitations of the medium combine to make units of purposeful design in the practical and decorative pieces made by outstanding ceramic artists today.

Every method is being used to achieve a variety of finish, from the rough crude effects to the highly glazed type. Stoneware is most apt for some interpretations, majolica proves itself better for others, and upon the design itself depends the manner of execution. Whether soft or hard, and of the first group whether unglazed, lustred, glazed or enamelled, something of the new "engineering

architectural" touch frequently enters into the spirit of the piece. In the foreword of the book on "New Dimensions" written by Paul Frankl, an outstanding modern artist, there is a particularly true phrase, and one which is especially applicable to the work of which we speak,—"This is the day of crusades in the cause of Style as against 'Styles'." This might well be taken as the final definition of the efforts of modern workers in every field, but especially does it give meaning to ceramics of today. The term "modern" is misunderstood by many people, and understood by very few. It is not necessarily synonymous with all creations of today or of this present age, for many old things in point of time are actually more harmonious with the new spirit in aesthetics, more alive and dynamic in their simple balanced combinations of mass than are some of the latest pieces whose creators have not seen the movement for what it is, but who religiously follow the middle gods and miss the meaning of the new deities.

In many instances, relics of the savage and primitive ceramic art seem more in the spirit of today's simplification of design than do the highly ornate pieces of more recent times. Undoubtedly this was because the ancient crude work was endowed with a definite feeling of adaptability for purpose. Water jars were obviously made for the carrying and storing of water, and each bit was formed with the



Unusual shapes distinguish the candlesticks, the "stepped up" candy jars and the simple rectangular flower box.

DESIGN

thought of making it perfect for its use. Thus a vital, live spirit was given to the individual pieces, for each potter had his own ideas about the most practical shapes, and in making a border of thumb-print indentations he followed the line of the piece but varied the placement frequently. Even in early days the masters of the potter's art realized that imitative art was no art at all, and that art which forces unnatural limitations upon its materials is even more defeating its own purposes.

When habits of life were simpler, with civilization progressing, decoration and design became complex as something of a counterbalance. Our age is one in which machinery, intricate and complex mechanisms, speedier tempos, are all concealed within simple forms. In this complex and involved existence we naturally turn for relief from the complexity to increased simplicity. Outdoor life combined with the development of scientific invention in many fields has brought to this age a definite trend toward simple, elemental forms in decorative work so that we may also have a feeling of mastery over the extremely mechanized things of life, as well as inducing a feeling of restfulness. Constant experimentation in ceramics has brought a growth of new form, new color, new combinations and contrasts. This development is especially notable in the making of pottery for use in everyday surroundings, in table service as well as decorative pieces, though the latter have naturally offered more opportunity for exposition. It was not so very long ago that the most atrocious bric-a-brac was proudly displayed by the housewives of the nation in prominent places upon the mantleshelf. No home was complete without its quota of unnatural grotesque pottery shapes from which grew excrescences absolutely unrelated to the central form. Such abominations have been relegated to the junk pile, and they have made place for wares which have gradually grown better, until today the vastly improved public taste would not countenance any object other than one in which excellence of form and harmonized color are outstanding. Flat tones reminiscent of the Oriental manner of ceramic color treatment are dominant notes in decorative pieces at present, since they go so well with the severe and chaste lines of the modern school, with its straight, sharp lines, tiers and blocked effects contrasting with subtly balanced curves.

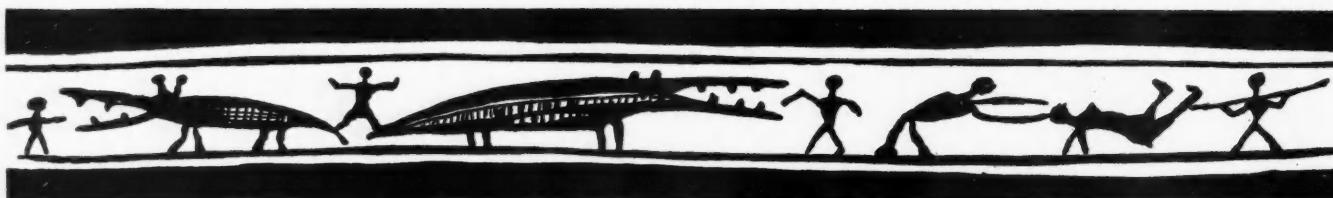
The architecture and industrial machinery of today has had a decided effect upon every branch of interior decoration. Naturally the inner and outer parts of a new universe should harmonize as much as possible. Continuity of line unbroken by unnecessary jutting is characteristic of the best work, and effect of light and shadow are created by occasional broken planes and angular moldings. Unique forms are emphasized by strong contours which accentuate their significance. The old days of tiresome standardization and "all-alikeness" have passed forever, it seems.

Decorative pottery is more informal than ever before,

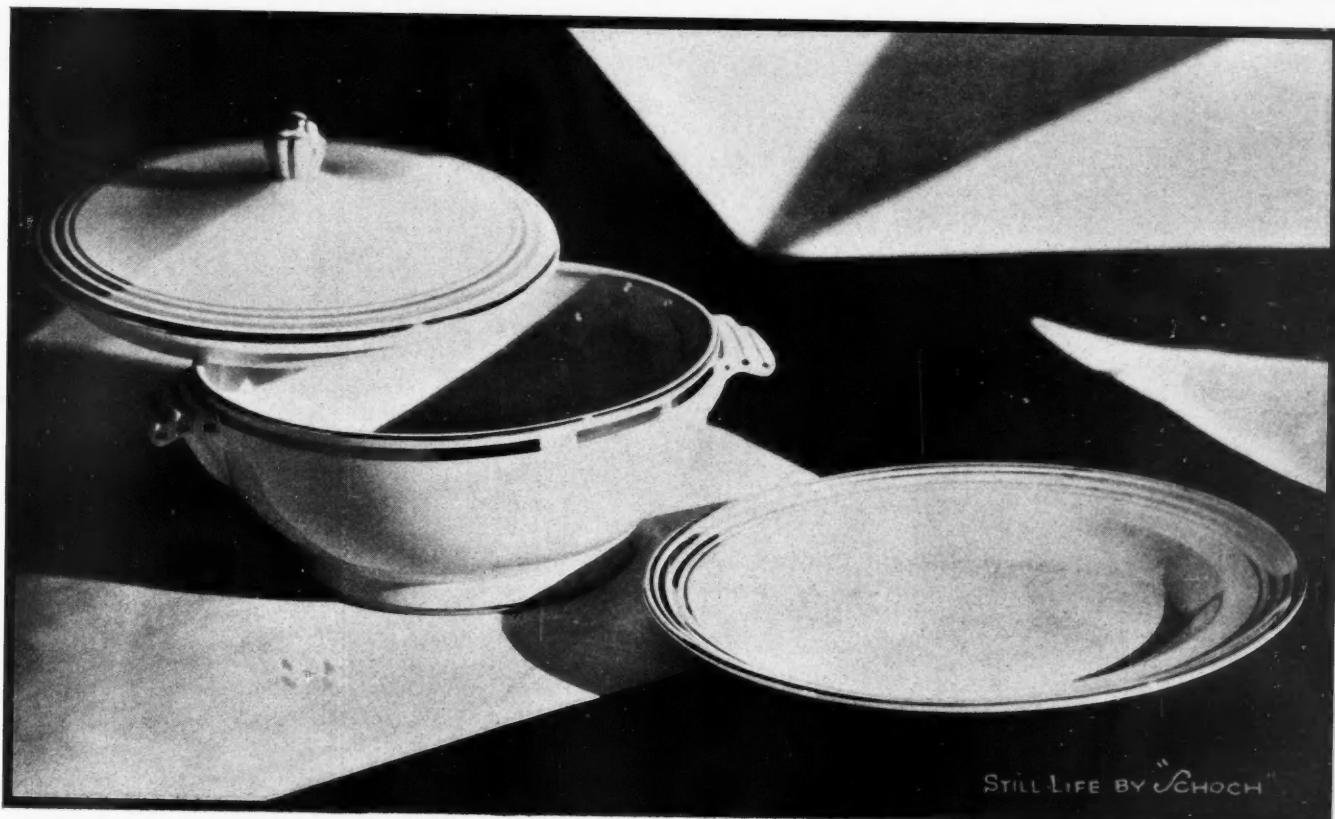
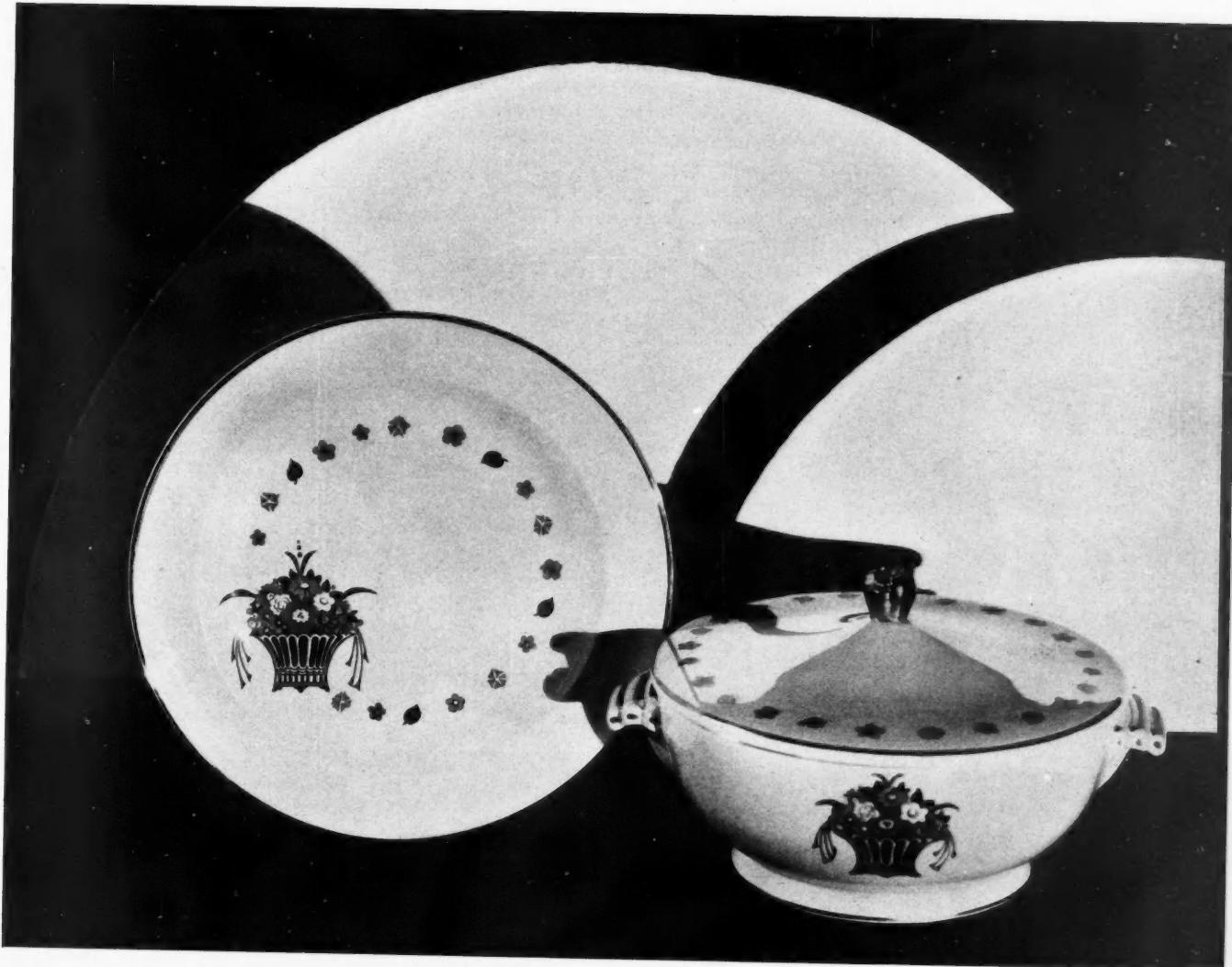
since informality is a definite vogue in our modern world. Through all the centuries ceramics have interpreted the modes of time, and this art more than any other has been the index of the world's life. Those units which best express the trend of our time are those in which an energetic spirit is implicit, in which a vital force moves toward a definite goal. The growth of great metropoli, the centralizing of great groups of industry and civilization, the changes in the rhythm of life, all have had their counterparts in the arts. The advancement has been so rapid that its momentum is pushing us on at an ever faster pace, and concentration has forced growth upward rather than outward making it centralized rather than diffused. Difficulties of transportation in the past made impossible the speedy dissemination of knowledge, of new methods and new discoveries, and oftentimes the acquisition of proper materials was impossible. Today the raw materials of far places are rushed to us and consequently we do not have to force unsuitable materials to fill needs for which they are unfitted. We may choose just the right thing for the proposed work, and develop it according to its own potentialities. The difficulty with all of this wealth of material beneath our hands is to exercise restraint and selectivity, eliminating the unsuitable elements and preserving the more appropriate stuffs. There has always been less excuse for the making of pottery in absurd forms, since native materials yield as fine results as those which are imported and brought from great distances.

In this modern renaissance pottery has had an important place, and although the types especially suited for the home were the very last to succumb to the new influence, they have now capitulated gracefully. For a long time the home was the last bulwark of conventionality which firmly took its stand upon the fallen fragments of old traditions, and refused to recognize the new work. Naturally it was well to be extremely careful about allowing the wild new movement to gain control of such intimate surroundings, and it was not until a slightly more sober and severe trend occurred and was carefully investigated that the home allowed itself to change so radically. It was in the museums and the schools that the first notes of the revolution were seen, and gradually the better forms penetrated the fastnesses of the home, until now the new work is as firmly ensconced as its ugly ancestors ever were. Let us hope it will not be displaced by anything less beautiful.

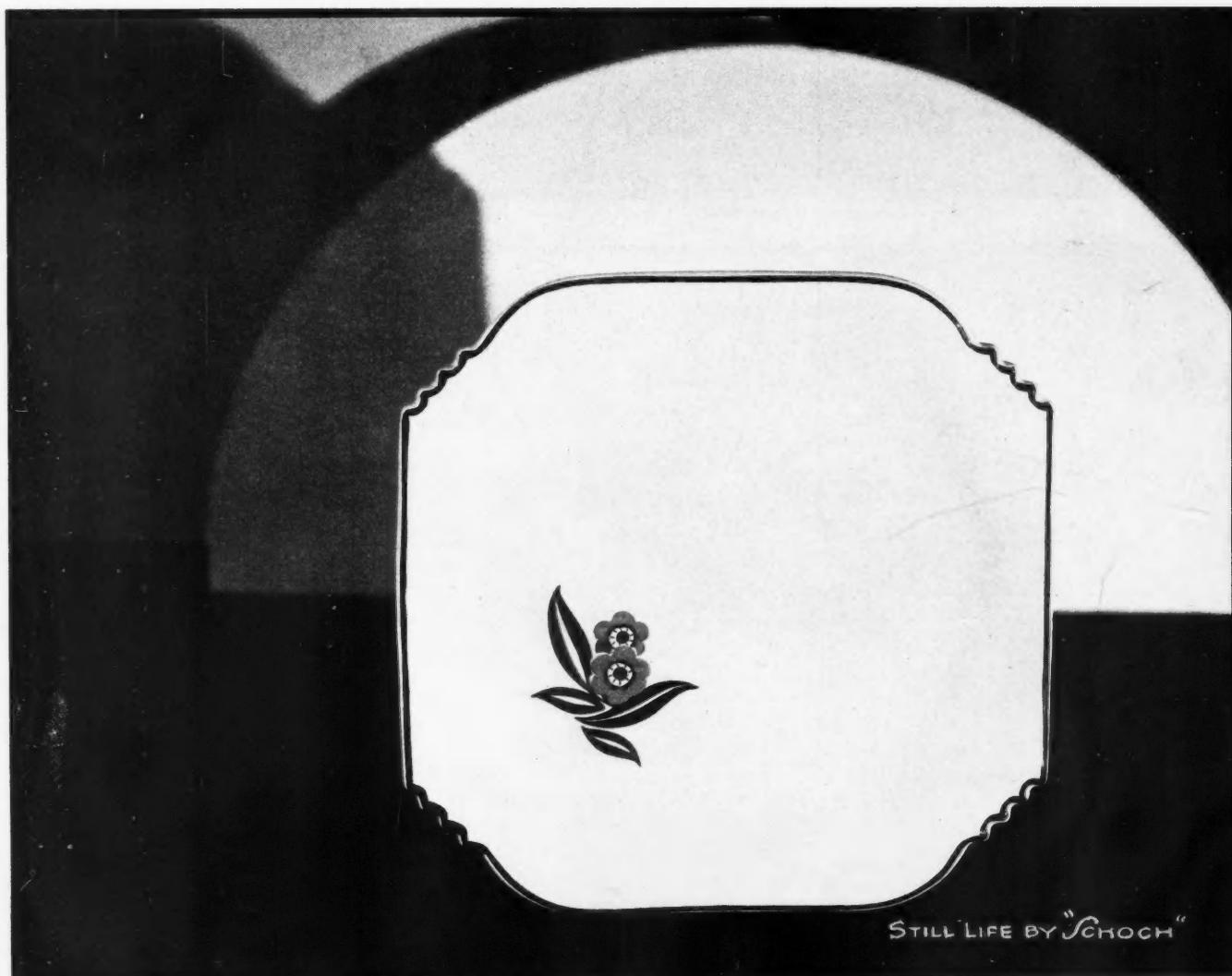
The widespread dissemination of knowledge and the innate appreciation of good things has brought tremendous advancement in the arts to those who formerly knew nothing of any art, and with this rise in standards has come an eagerness to know and understand more of the principles on which design is based. Nowhere has greater missionary work of this sort been done than in the field of pottery, and for the newly awakened and continually developing taste of the general public the ceramic designer may take a large share of the credit.



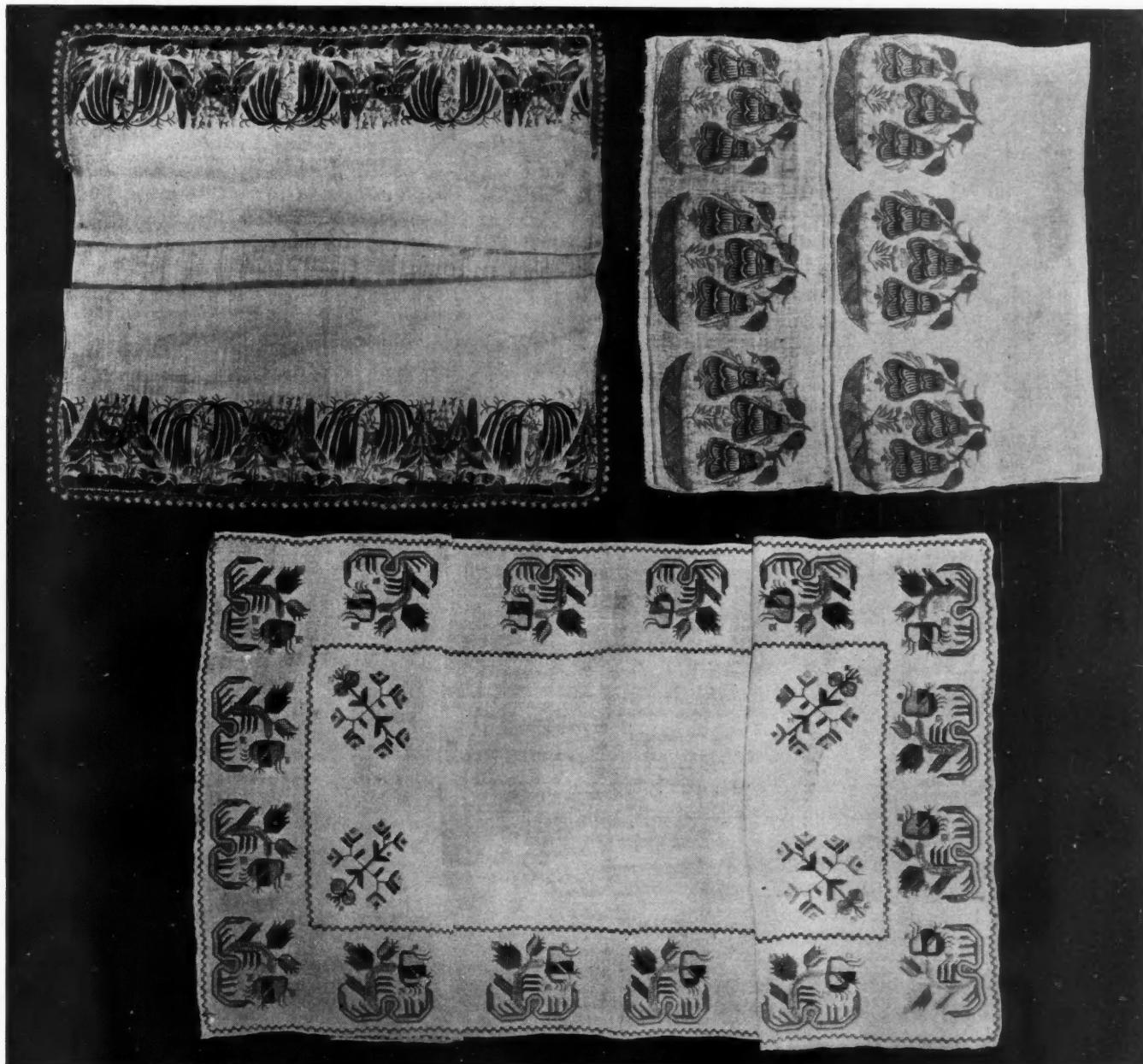
Decorative drawing by Eskimo showing not only a pleasing rhythm of dark and light but a playful humor.



The feeling of modern design in commercial dinnerware.



Pleasing products of the Sebring Pottery appropriately photographed.



SOME FINE EXAMPLES OF
OLD TURKISH TOWELS

ARTS AND CRAFTS IN THE NEAR EAST

THROUGHTHE World War the village crafts of the Near East continued wherever villages were not totally destroyed. Such crafts originate in domestic needs and domestic needs continue in spite of shot and shell. The unglazed water jar must quench the everlasting thirst; the kelim must be woven to cover the roughest bed; the copper pot must be beaten into shape to set over the fire. With the coming of peace there came again the opportunity of refining crafts into arts; time-consuming designs appeared again in textiles; metal-workers wrought for ornament as well as use; fine pottery, beautifully decorated, came into being once more.

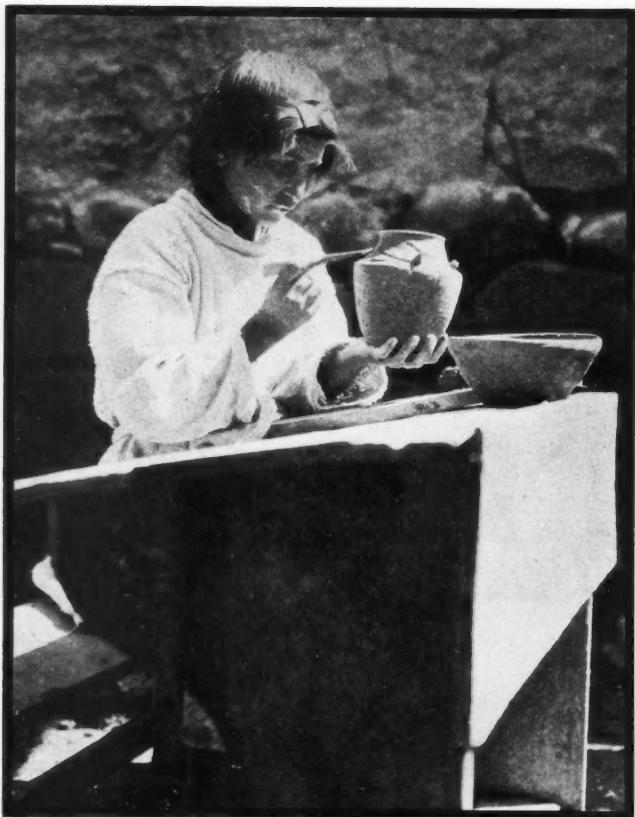
Arts and crafts around the Mediterranean show certain similarities while at the same time they are stamped with local uniqueness. The water jar, filled through its side handle, gracefully swelling below, is a universal production

in the warm climates of the countries around the Inland Sea from Spain eastward. Certain suggestions of Turkish decoration are to be seen wherever the Ottoman Empire once held sway. Yet a Greek vase would never be mistaken for a Damascene or a Turkish rug for a Persian and every island in the Aegean Sea has its own decorative designs on the skirts and sleeves of its women and the bowls and ewers in their houses.

In Greece vases of varied and exquisite shape are still made as in classical days and the decoration is much the same—figures of men and women in action and borders based on conventionalized flowers and leaves. Colors are black on red and red on black as in the olden time.

Decorative flowers in Turkey have for centuries had an unnatural naturalness. The rose is unlike any actual rose yet is recognized on the porcelain of today as for genera-

Mabell S. C. Smith



A young potter of Armenia.

tions past and the porcelain is recognizable for its white background and the outlining of its figures with green or black. The cerulean blue of enamel on copper either in coarse designs of peasant ware or fine designs from the artist's pencil are attributable to Damascus and nowhere else; no one ever mistakes the same origin for the copper and brass, iron and steel articles inlaid with gold or silver to be found in the bazaars or for the white vases, elaborately patterned, brilliantly colored by deft fingers. The small floral figures and delicate coloring of Persian rugs make them distinguishable from the bolder work that pleases the Turkish eye.

At Hebron in Palestine are the oldest glass works in the world. The present industry was established in the fifth century and the methods now employed are those of that era. The sand comes from the Arabian desert and the hand-mixed glass is blown through iron tubes. The kilns are so small that neither large pieces nor large numbers of pieces can be burned in them. The fires are stoked by small boys who enliven them with handfuls of olive pits left when the oil has been taken from the fruit. The glass has a charming irregularity. The colors are clear amber, green, blue and amethyst. The demands of trade have changed the ancient products to articles salable in these days of marmalade jars and tumblers but certain features still persist—the slender spout of the pitchers and the ear-like handles on some of the vases.

In Jerusalem there is manufactured now the ware long made at Kutahia in Asia Minor, always by Armenians. When the fierce massacres of Armenians drove these potters out of the country they went to the Holy City near which they found suitable clay. Here they still reproduce the lamps and the tiles which their ancestors supplied to

the mosques of Constantinople. Here in Palestine they may still use on their wares the Arabic script which is a decoration in itself, but were they still in Kutahia they would be forbidden by the new laws of Mustapha Kemal to quote the Koran except in Latin letters.

The preferred colors are a sea-water green sometimes covered by a netted tracery, sometimes by conventional floral designs, an unusual henna, a dull blue. Bowls, plates, vases and jars are drawn from the present ovens. To Americans who so long supported Near East Relief it is interesting to know that a large number of the employes of the pottery are "ex-orphans", both boys and girls. They are competent in all the processes, throwing the clay on the wheel, firing, designing and painting, glazing. A branch of the Kutahia pottery has established itself in Greece.

Hand carving on furniture is still in fashion in the Near East. Greek wood carvers, both peasants and artisans, are numerous and well paid in Greece and their skill is not inferior to that of the wood carvers of old. They import most of their wood from Rumania, since their own country does not produce much lumber. Wood carving is also a favored occupation in Syria, partly due to inheritance from the Turkish days, for the Turks like fine work in wood, and partly to a native enjoyment of such decoration. The Druses, living in the Lebanon, those bold fighters who stood out the French mandatary army in Syria some five years ago, are famous for their handsomely carved chests.

The rug industry of the Near East has undergone much change since the World War. When the Armenians and others of the religious minorities were driven out of Anatolia many prominent industries were broken down. Now some have been renewed by foreigners and others have been revived elsewhere. The Kutahia pottery is an example. Many sorts of rugs, of differing designs and varying quali-

(Continued on Page 194)



A pleasing piece of ceramic art in which the flower is nicely used.



Jerusalem potteries.



Young weaver in rug school at Ghazir, Syria.



Orphan boy apprenticed to be a silversmith in Syria.



Potteries where Near East Relief graduate orphans are apprenticed and employed. Jerusalem.

DESIGN

ARTS AND CRAFTS IN NEAR EAST

(Continued from Page 192)

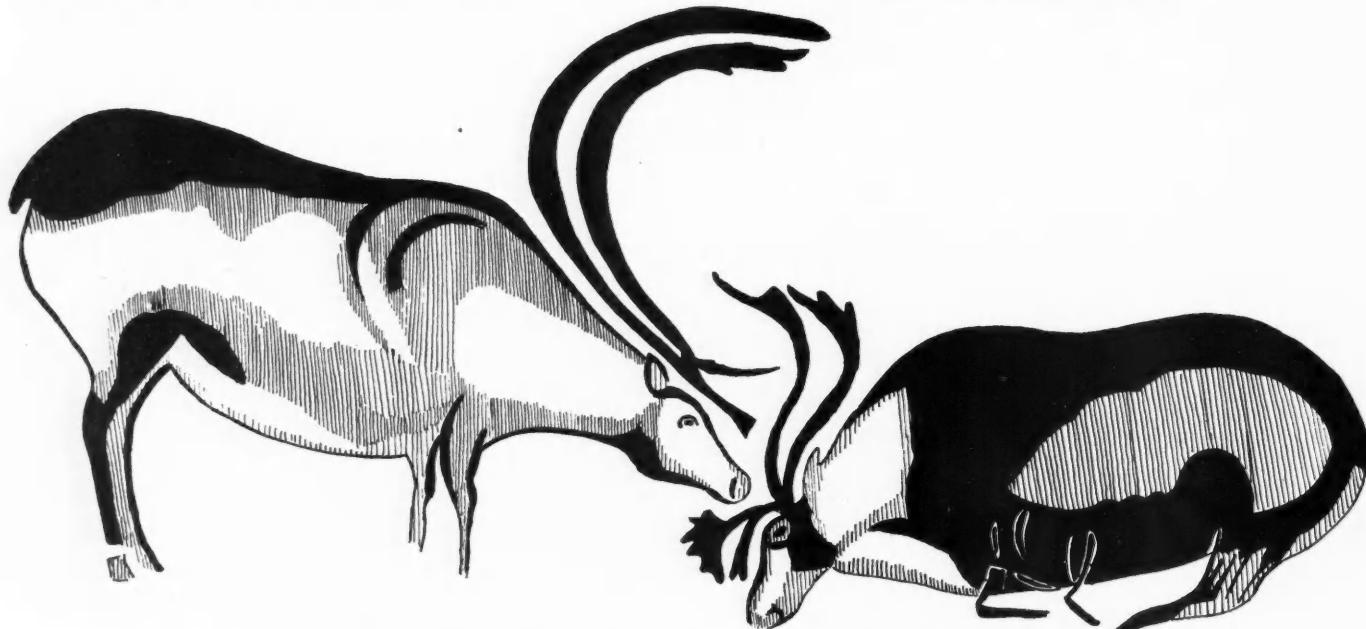
ties, are made in different parts of Asia Minor, the rug and silk industries of Greece. Girl graduates of Near East Relief orphanages busily tie thousands of knots on the hillside at Ghazir in the Lebanon of Syria. In countless peasant homes throughout the Near East the looms are set with kelims, which are woven, not knotted, and whose decoration is customarily the simplicity of stripes.

In the production of textiles the workers of the Near East still persist in handwork although machinery is at their service. For their own use and for sale to the tourists who, they have learned, admire finger craft, they weave silk and cotton and raw silk. Then they apply the patterns peculiar to their own localities and the stitches. There is the Susani stitch, the chain stitch common to many lands; the Marash stitch with its groupings of delicate chains; the cross stitch learned from the refugee Russians; Demirdash,

woven in lovely Broussa in a clever imitation of cutwork. There is punch work and a wonderful stitch of what we should call French knots and a smooth solid stitch that makes a bird's back look like a real bird's back! Not to forget the Aintab drawn work.

"What can we embroider but ships?" asks a woman of the island of Leukas. "We never see anything but ships." The women of other islands—Skyros and Crete and Rhodes—copy the flowers from their grandmothers' wedding gowns and palms and peacocks and pomegranates spring to life again. Some of the ingenious ones see the beauty in a piece of pottery or old damask and copy the pattern on a frock or a tablecloth.

And so the crafts and their attendant arts of the olden days are kept alive and flourish when peace comes to allow the looms and the kilns and the needles to play their parts undisturbed in that romantic area that gave us in the West our art with all that it brings us of delight.



From paintings made by the cave men in Southern France.

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PAINTED SCULPTURES FROM THE TEMPLE OF THE JAGUARS, CHICHEN, ITZA

(See color study)

THESE paintings are reproduced from the Temple of the Jaguars, a finely preserved example of late Maya architecture. It takes its name from a frieze of jaguars that passes around the upper walls of the building. It dates in all probability from about 1250 A. D. when the great civilization of the Maya Indians was almost at an end and when invaders from the highlands of Mexico were in control of this ancient capital of northern Yucatan. The lower chamber at the back of the building is an open vaulted room with two rectangular sculptured columns as supports for the lintel. The front has fallen, but portions of the rear and side walls, extending to the top of the vault, remain in place. These walls are entirely covered with low-relief sculptures that were formerly vivified by color and that still retain traces of the various paints. The cast of the back wall of the temple that is here exhibited has the various details colored in accordance with the traces of pigment on the original monument. The stones are now weatherworn and chinks which were once filled in with plaster have become

apparent. It is likely that the stones were carved in place in the wall and were then surfaced with fine lime. The colors, as in the frescoes of the upper chamber, were laid on in flat tones.

These sculptures were carved under the direction of foreign overlords and it is natural that we should find in them certain un-Maya elements. The Sun God with the disk and rays is often seen in the art of the Mexican highlands, but does not appear in pure Maya. There the Sun God characteristically appears as an old man. Another unusual element, is the "speech scroll." This is a sign coming out of the mouth to indicate speech. Nearly all the figures shown in this temple have such a sign and often the shape of the sign tells the nature of the prayer. For instance, the two men who stand before the Plumed Serpent in the second zone are uttering prayer for good crops because out of their mouths come plants with flowers and fruits. Details of dress show many innovations. The typical royal head dress of the Aztecs appears in several instances.

THE ORIGINAL ART GALLERIES OF FRANCE AND SPAIN

Research Work and Drawings in Aboriginal Art

Florence F. Stroyne

WHENEVER we think of the great works of art, we usually connect them with the museum or art gallery where they are located. These beautiful art buildings are sometimes admired as much as the treasures which they contain. However, there exist other kinds of galleries which may be termed the natural or original art galleries of the world, and while they cannot boast of a Gainsborough or a Rembrandt they are distinguished by housing within their gloomy confines the earliest traces of art known in the history of man. The galleries to which I refer are the natural caves of France and Spain which contain the masterpieces of the prehistoric Cro-Magnon or the world's first artists. During the past fifty years scientists have been engaged in exploring and excavating these caves, striving to learn the story of the Stone Age civilization, which 50,000 years ago or perhaps even earlier, brought to birth the first conception of art. Many of these caves have now already been explored and excavated while others the eyes of no human being have ever gazed upon their treasures since the cave men left them. To gain entrance to these galleries one must either climb down deep pits, crawl through small entrances, traverse dark and narrow passage ways, or even dive many feet into a large pit containing water and swim to the entrance, since some of the caves have subterranean rivers flowing through the openings. The entrances to some are completely blocked with earth and fallen rock, while in some others the work of excavation has not yet been completed. In some instances these caves contain several rooms, and having but one entrance while others have dozens of branching passage ways.

The mural paintings and engravings of both animal and human forms that embellish scores of the walls of these limestone galleries, can be very appropriately classed with the art wonders of the world, and they evidently represent the production of a very long series of centuries. The Cro-Magnon art progressed with a logical and increasing intelligence as is manifested by the first crude symbolic drawing and later by the representation of animal forms which have never been excelled by any modern artist. The subjects chosen by the artist appears to have been the animals with which he was the most familiar, viz: bison, stag, mammoth, wild boar, horse, lion, wolf, goat, reindeer and some other animals belonging to a species no longer in existence.

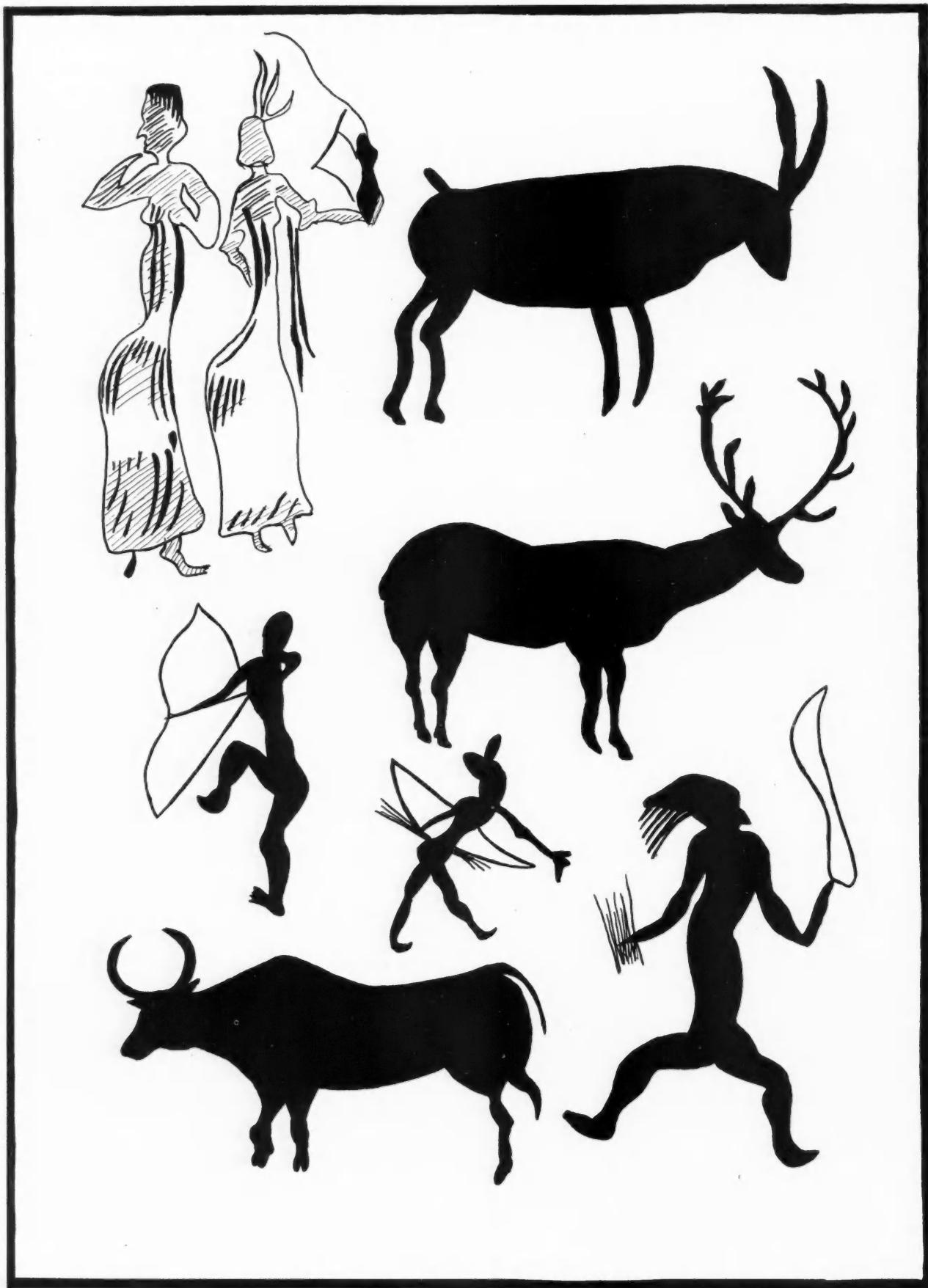
The discovery of the paintings in these caves was first made in 1879, by a Spanish nobleman, Marcelino de Sautula, who was engaged in digging in one of the caves without realizing that it was decorated with paintings until his little daughter, who had accompanied him, happened in her play to look up at the ceiling and very lustily shouted to her father, "Tores! Tores!" (Bulls! bulls!). A faint outline at first barely perceptible, but resolving itself on a closer inspection into a prehistoric design, or a conglomeration of deer, horses, wild boars and bisons. The Cro-Magnon artist

made no attempt at grouping his animal forms. Some of them cannot even be called pictures, but they are rather a collection of pictures painted on the same rock canvas with even some of the engravings having been drawn over others. Here and there appear head profiles and animal forms which have been left unfinished.

The accompanying drawings, which have been prepared from various art sources, serve to illustrate a few of the decorative attempts of the Cro-Magnon artist. The excellence of the original drawings is the first thing which attracts one in his observation of them, and then his attention would probably be centered on the fact that there are no perspective compositions and that the majority of the animal drawings have been executed in profile. Some of the drawings are very conventionalized but, nevertheless, they reveal an animal likeness while others are surprisingly very realistic and portray evidence of unusual art ability. Practically all of the finest paintings are of animals that were used for food, the exceptions such as the lion, bear, wolf, etc., are for the most part poorly executed in the original. The bisons are executed in a very delightful manner, the animals being well drawn in proportion and there is even an attempt made at shading, which is both simple and effective. Some of these animals are portrayed standing erect, while others are shown lying down with their heads turned backward, a very unusual posture to be found in a primitive drawing. The original paintings of the bisons were not made in natural colors, the artist making use of black and a beautiful toned red.

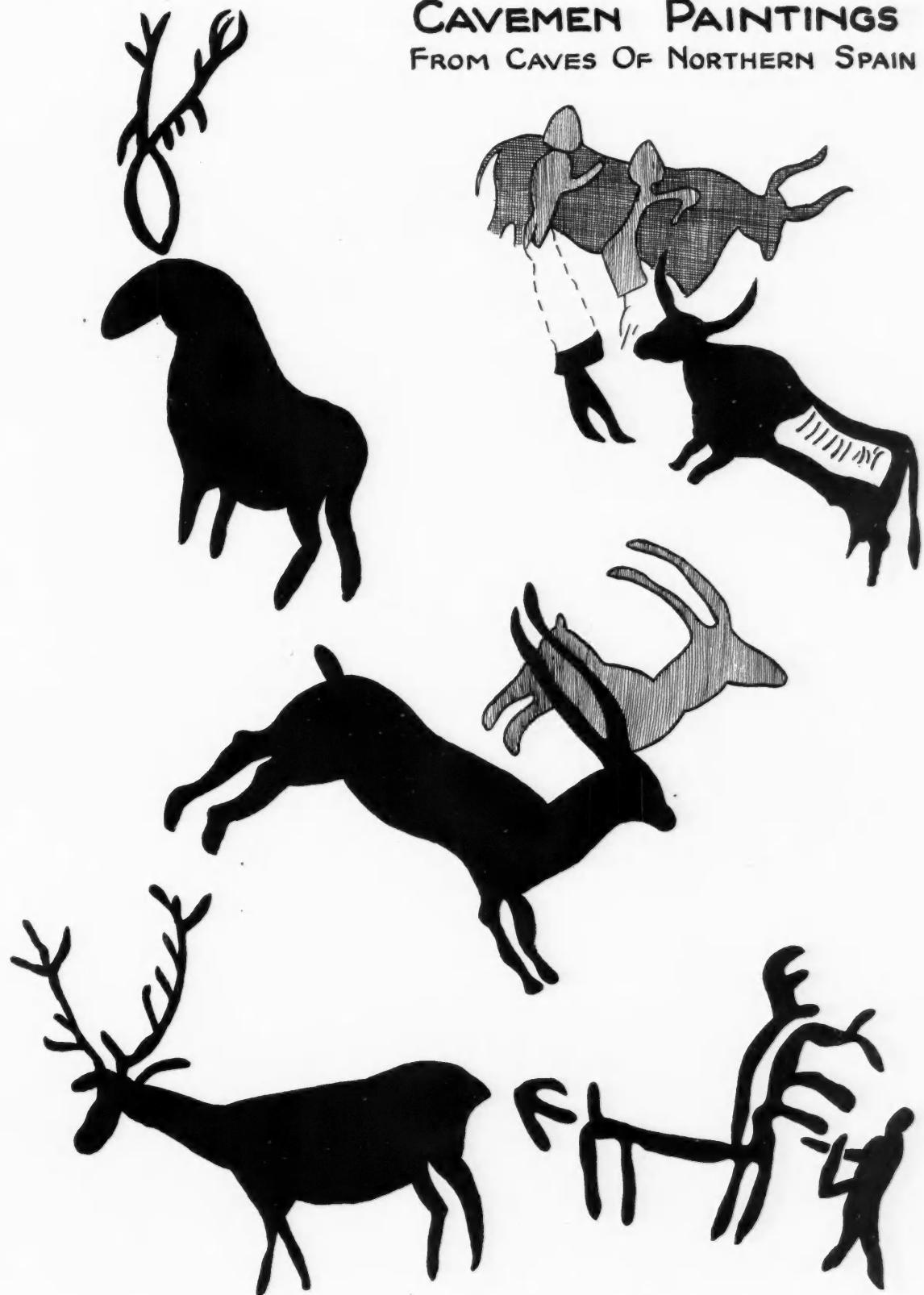
The masterpiece of the Cro-Magnon artist, preserved in one of these original art galleries, is the representation of two reindeer. No wonder the reindeer was chosen as an appropriate associate of the patron saint of childhood, Santa Claus, when it was selected by our long gone ancestors as a fit subject for their most skilled artist. These two beautiful animals are shown facing each other in the dim light of one of these caves. The position of the two reindeer in the composition may have been an accident or by design of the artist, either way it represents an unusual feature of Paleolithic art. It is worthy to call attention to the ability of the artist in portraying in such pleasing rhythm, simplicity and spotting, the beautiful spreading antlers. This masterpiece of Paleolithic art buried in this natural cave, could occupy a position of honor in our guilded art buildings of today.

The accompanying drawings may be used to understand how some other artist has created and be an inspiration to recreate in similar design. There are so many channels through which Cro-Magnon art may be used to advantage in our modern art, such as designs for fabric, Christmas cards, tapestry designs, posters, toy making, wall panels, weaving, hooked rugs, stained glass windows, block prints, animal alphabets, all-over patterns, or tile designs.

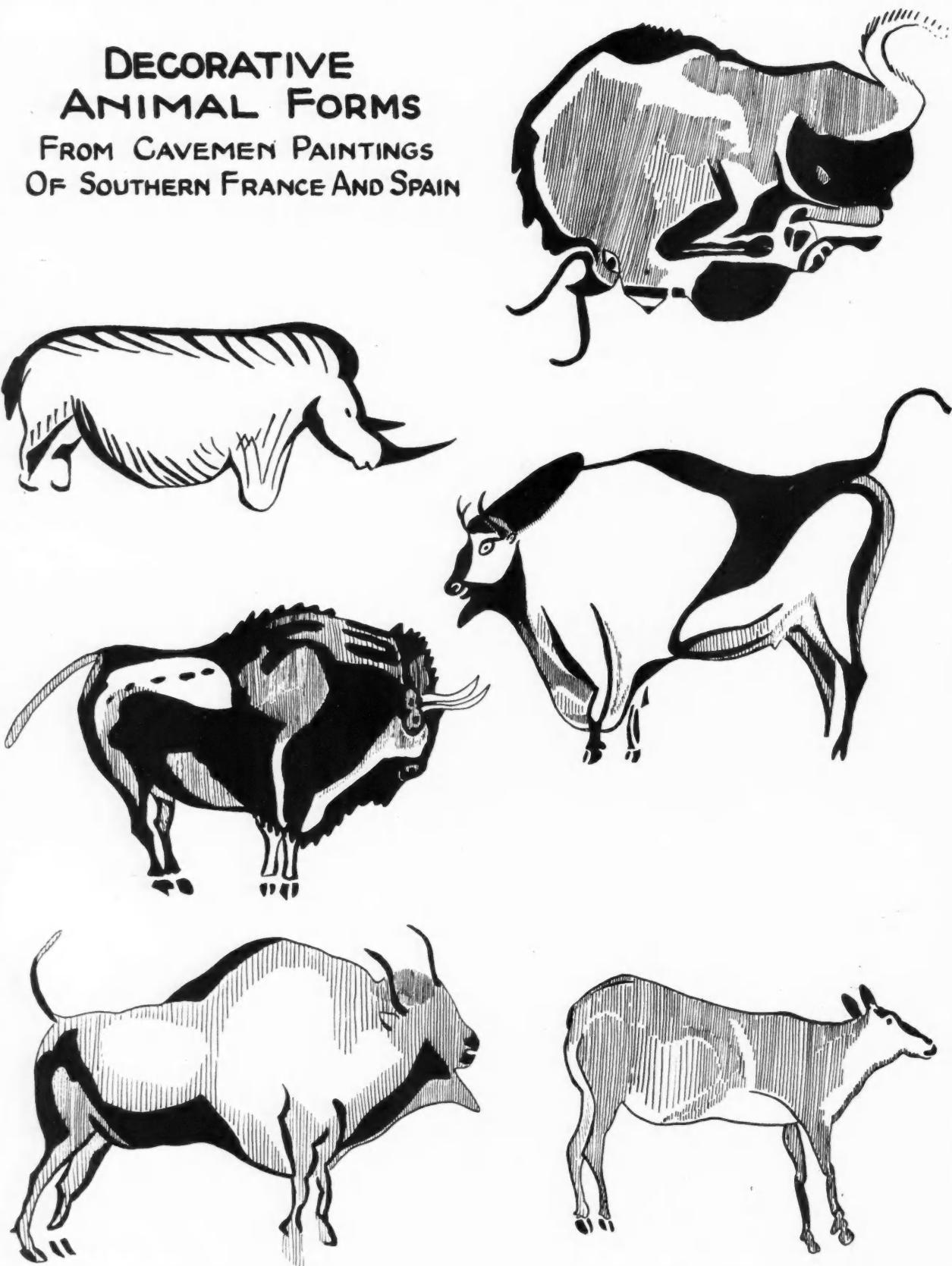


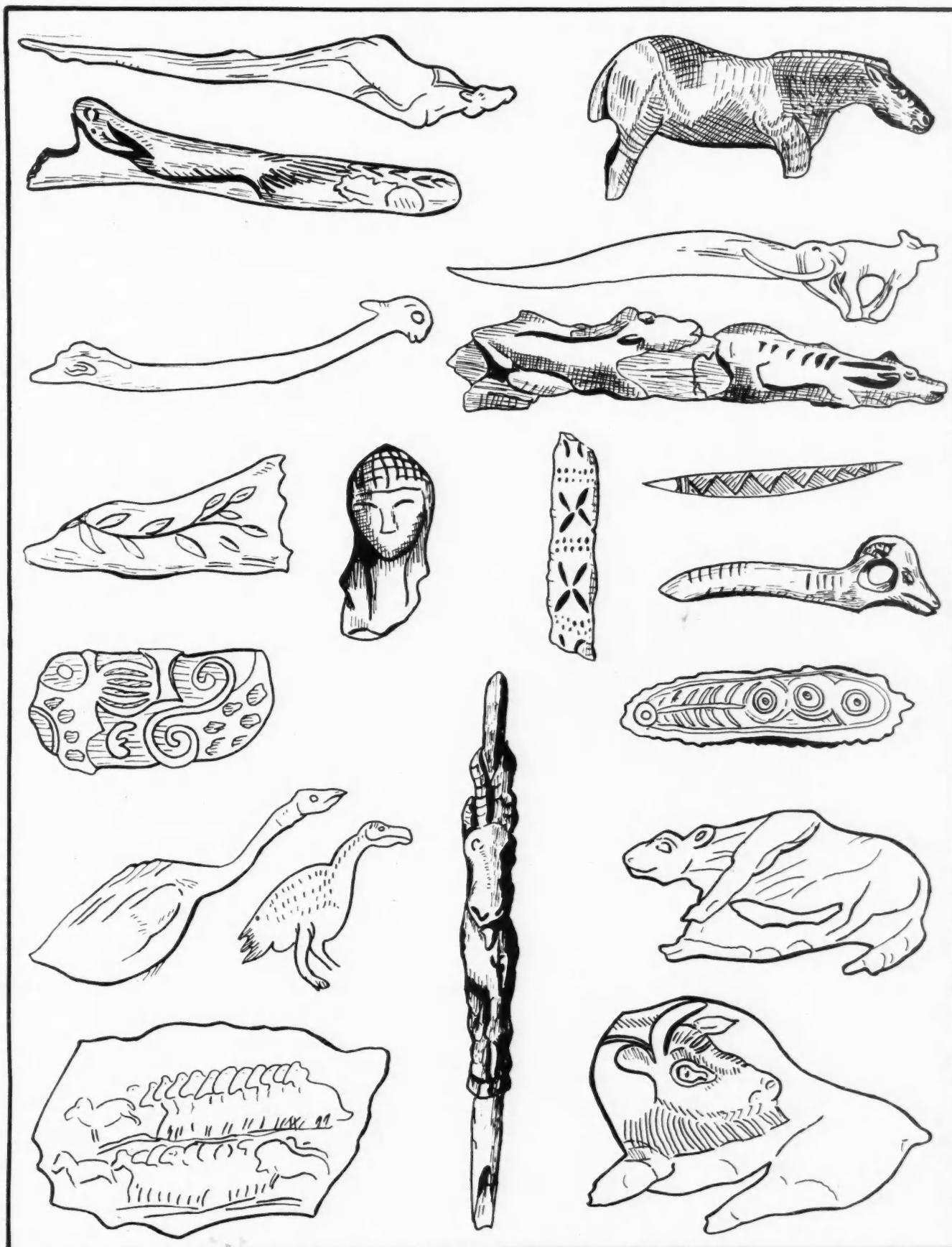
Decorative figures and animals from the walls of caves in Spain made in prehistoric times by the first designers.

CAVEMEN PAINTINGS
FROM CAVES OF NORTHERN SPAIN



**DECORATIVE
ANIMAL FORMS**
FROM CAVE MEN PAINTINGS
OF SOUTHERN FRANCE AND SPAIN





These cave men carvings on bone show an excellent feeling for rhythmic line

ANIMAL DECORATION
CARVED ON WALLS BY PRIMITIVE
CAVEMEN OF FRANCE AND SPAIN

